IN THE MOTION PICTURE WORLD---ACTORS' EXPENSES---STAGE GOSSIP

High Lights and Shadows on News of Motion Pictures

Stage Producers With Plays for Screen Adaptation Holding Out for High Prices.

By FRANK VREELAND.

HOUGH the film market is decidedly down when it comes to salaries and scenario prices many stage producers with plays to as material for screen convul ions are still holding out for prices with an optimism that Pollyanna and the California Boosters League might envy. One of those who is keeping the figure by which he can be made to capitulate to the movies in the rarefied upper levels of the air is William Harris, Jr. But it should be said in his case that this is largely due to indifference, a feeling of "take it or leave it" that is based on the suspicion in the back of Harris's mind that if any one is going to screen his plays it is liable to be him-

On his previous trip from Los Angeles to the Lambs Club Douglas Fairbanks offered to Harris \$75,000 for the film rights to "The Bad Man." Porter Emerson Brown's Mexican satire, which emed to Doug to offer great possibilities for emotional gun play. The manager raised the price to \$100,000, and the negotiations died of sheer ennui. Doug, however, says that it wasn't the increased price that stopped him, that when he goes after a thing mere money doesn't stop him—and he didn't even clench his jaws as he said this. (Incidentally it might be mentioned that "The Three Musketeers" cost him \$750,000 to produce, so Doug has figures on his side when he speaks thus.) What held him up, he said, was the fact that Holbrook Blinn, star of the play, wanted to do it before the camera himself, and as he and the busy Doug are old friends—well, business of exit from Blinn's dressing room bowing apologetically. Now Fairbanks has centered his mind on the problem of going after "Captain Applejack" and cutting it out from its moorings on the stage.

Another Harris production, "East Is West," in which Fay Bainter is still burning up the tall grass out West, was offered recently to Miss Marion Davies for any variety of small change that totaled \$125,000. But Miss Davies's backers for the present are not gushing money in the quantities that made "The Bride's Play" look like a mortgage on the United States. As is the custom after most expensive weddings, the bank rolls are being given a rest. So Miss Bainter may yet enamel the screen with her charm in this comedy.

Metro, by the way, wanted some time ago to gamble with Harris on the film production of both "East Is West" and "The Bad Man," inviting the manager to take a block of stock in the photoplay versions as his share of the grub stake, But Harris told him they could have the two plays for \$400,000 or take nothing—so they took nothing. Jack Hazzard, it might be worth mentioning is reported to have accepted a sum around \$25,000 for the screen rights to "Turn to the Riteht," the Metro producties for emotional gun play. The manager raised the price to \$100,000, and

Hazzard, it might be worth mentioning, is reported to have accepted a sum round \$25,000 for the screen rights to "Furn to the Right," the Metro production of the comedy he wrote with Windholl Smith, but no doubt the comedian, who succeeds the picture at the Lyric Theater this week, will be able to smile over that if he draws bigger receipts then. He photoplay.

Miss Laurette Taylor is still holding

Wesley Barry (right) in Penrop 'STRAND

Her Husband's Trademar's entire production of the service of the servic

The stork is said to be hovering near

'Loves of Pharaoh,' 'Cardigan' and 'Penrod' on the Screen Emil Jannings



MISS BETTY CARPENTIER AND WILLIAM COLLIER, JR IN CARDIGAN CAPITOL

WESLEY BARRY (RIGHT) IN"PENROD" STRAND

play for the same organization. Mrs. Garrick Theater, every division Willard called her husband's attention three being acted for a week.

Playing His Third King for Screen

Louis XV., King Henry VIII. and Now Pharaoh in 'The Loves of Pharaoh.'

Little more than a year ago Ernest Lubitsch's production, "Passion," with Miss Pola Negri as Du Barry and Emit Jannings as Louis XV., interested Broadway for several weeks. Interest centered most upon Miss Negri because of her fine performance. Ten months ago Hugo Riesenfeld presented "Deception" at the Rivoll and the name o Jannings came into prominence for his characterization of Henry VIII. Then began comparisons between Jan-nings's Louis XV. and his Henry VIII. and there was pointed out the wide dif-ference between the French and British

kings.

Still more recently, last June, a new contender for screen honors came out of Europe. He was Paul Wegener, character actor of Reinhardt's Theater, who wrote the scenario, directed and played the title role in "The Golem." When Mr. Riesenfeld presented 'The Golem" at the Criterion during the summer a new record was set in that the picture ran sixteen weeks without interruption.

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It was a story which pictured a clay
figure brought to life, a film based upon
an ancient legend of the Frague ghetto,
a story without a love element except
as a minor theme. It was a daring picture to make because it defied every
one of the rules of popular film plays,
and it devolved upon Wegener to carry
it to success with his remarkable acting.
But despite the fact that the obstacles
which Wegener had to overcome were
greater than those which faced Jannings it is to the latter that the greater
homage is paid. Jannings also has the
advantage of having appeared in two
different roles—Louis and Henry—while
Wegener's work is confined to one figure.
There have been opportunities for comparison in Jannings's work and none in
Wegener's.

wegener's.

With the presentation of "The Loves of Pharoah" at the Criterion, beginning next Tuesday, there will be opportunities not only to compare the new roles with the previous screen representa-tions, but also judge the work of one in relation to the other. Jannings plays Pharaon and Wegener is cast as the dusky King of Ethiopia. It will be Jan-nings's third royal portrait and Wege-

nings's third royal portrait and Wegener's first.

It is a far step from the clay/figure which Wegener played in "The Golem" to the semi-barbaric, vain and boisterous King of Ethlopia. And the difference between Louis XV. and Henry VIII. and the monarch of 1600 B. C. is almost as great. The two modern kings were hunters of women; Pharaoh is a despot who for love of one woman, a Greek slave whom he made Queen, lost an empire.

Lambs Gambol. In this particular it belongs to the family of which "The Squaw Man" is the most distinguished example. It also began in a one act play for the same organization. Mrs.

With which the phone is stepping to the family of which "The Back to Methusaleh," which the Theater and the Theater and the Rivoil it will make its debut as sologically and the Rivoil it will make its debut as sologicall

New Features in Vaudeville



Dolly Sisters Return From London to the Local Stage-Bills at the Winter Garden and Other Theaters.

who for love of one woman, a Greek slave whom he made Queen, lost an empire.

Jannings has the bulk of figure to make him the ideal portrayer of kings, but it demands a greater art to make the giant figure express finesse and the softer passions. In the closing scenes of the picture, according to advance in formation, Jannings portrays the broken monarch with an appealing touch which he has never shown before.

Musical Programs

At Picture Theaters

Those who were disappointed at the strand last week with Madeleine Macadina and last week with Madeleine Macad

British Appreciative, Say the Dollys

The Dolly sisters, Roszika and Yancsi, who will open at the Palace and tesy of Miss Mary Garden will sing a

sense of humor.

They refuse to talk for publication about their famous English acquaintabout their famous English acquaintances—although their private conversation anent house partles in the country,
dances and dinners in London reads like
an up to date "Vanity Fair."

"I want to dete "Vanity Fair."

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"I want to determine the conversation and Janet Beecher will also
the the bill. Richard Gallienne, Bliss
Carmen and George Chappell (Captain

"I have no patience with American actresses who go over to England and are wonderfully treated and then come back and exploit their experiences for publicity," declares Roszika. "The English people seem to care more about the theater than Americans. They feel favorites in the theater are received everywhere. Yancsi and I used to serve

The American public may not be so kind, but it is more stimulating." A dozen or more huge trunks brought For Activity a mild be bowering not be california from the California for the California

Benefit Arranged For III Sculptress

Mme. Marguerite d'Alvarez by cour orpheum Theaters to-morrow, are looking more exotic than ever, after scoring a hit in London—and losing a husband apiece.

Two years abroad have given a foreign stamp to costume and coiffure. But they still speak good old United States—and maintain a truly American sense of humor.

Less of Miss Mary Garden will sing a group of Peruvian folk songs which have never been heard in this city at the benefit performance to take place next Friday afternoon, February 24, at the Belmont Theater. The beneficiary is a well known sculptress who has cohtributed fine things to art in this country and Europe and has been seriously ill for fourteen months and unable to execute any commissions. Glovanni Martinelli and Rafaello Dlaz of the Metropolitation of the more supportant of the more provided in the serious provided in the

tan Opera Company, Miss Mildred Dill-

works.

The list of patrons includes Mrs. Richard Le Gallienne, Mrs. Oliver Herford, Mrs. Morris Lee King, Mrs. Frederick C. Hilliard, Miss Enid Yandell, Mrs. William Carmen Roberts, Mrs. Arthur Learned, Miss. Grace Cody Learned Miss Grace Colburn, Mrs. Jo seph Howland Hunt, Mr. and Mrs. Henry Hadley, Mrs. Sally James Farn-ham, Mrs. Frances Hodgson Burnett, Mr. and Mrs. Shepherd K. De Forest, Miss Rose O'Neil, Mr. and Mrs. Samuel Hopkins Adams, Mr. Paul Herzog, Mrs. They spoll one so over there that I think it was a good thing to come home. Ethel Watts Mumford Grant, Mr. Charles Hanson Towne, Mrs. Charles F. Winch, Mr. and Mrs. Cosmo Hamilton, Mrs. Edwin Westby, Mr. and Mrs. Sol Bloom, Mr. and Mrs. Louis Evan Shipman, Mlss Sally Selby, Mrs. Albert Sterner, Mr. and Mrs. H. Ingalls Kimball and Mr. Messmore Kendel.